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*Presents*

**BETTE ERROL  
DAVIS FLYNN**

**THE PRIVATE LIVES  
OF  
ELIZABETH  
AND  
ESSEX**



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## BETTE DAVIS

Together in the most brilliant

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# ELIZABETH

*in her greatest performance  
as Elizabeth, England's  
virgin Queen!*

**IN TECHNICOLOR**

**OLIVIA de H**

JACK L. WARNER, In Charge of Production

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# Mark of GREATNESS...

VITAL LIFEBLOOD INTO THE EXHIBITING BUSINESS".

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TENCY IN THIS DRAMATIC PLAY,

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PROVE THAT THE

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*in his greatest role since 'Robin Hood' as Essex, dashing lover of the Queen!*

## ERROL FLYNN

nt triumph of their careers

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## AND ESSEX"

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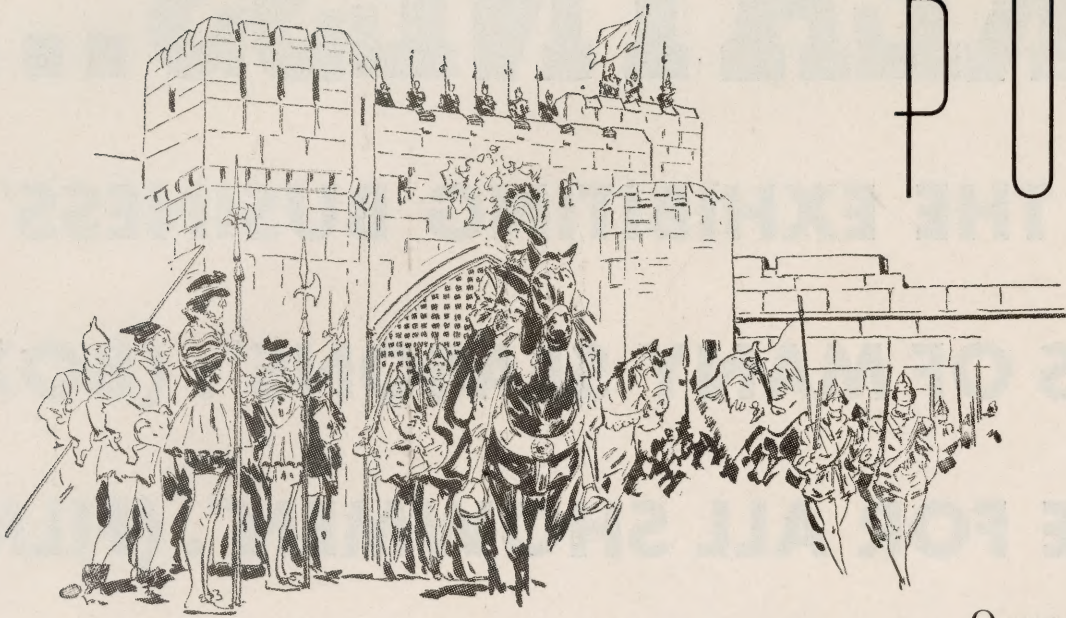
AVILLAND

DONALD CRISP-ALAN HALE-HENRY STEPHENSON VINCENT PRICE • Directed by MICHAEL CURTIZ  
Screen Play by Norman Reilly Raine and Aeneas MacKenzie • Based on the Stage Play by Maxwell Anderson • Produced by the Theatre Guild, Inc. Music by Erich Wolfgang Korngold • A Warner Bros.—First Nat'l Picture

HAL B. WALLIS, Executive Producer



# PUBLICITY



## PRODUCTION

Directed by MICHAEL CURTIZ

Music by Erich Wolfgang Korngold; Screen Play by Norman Reilly Raine and Aeneas MacKenzie; From the Stage Play by Maxwell Anderson, As Produced by the Theatre Guild, Inc.; Director of Photography, Sol Polito, A.S.C., Associate, W. Howard Greene, A.S.C.; For the Technicolor Company—Color Director, Natalie Kalmus, Associate, Morgan Padelford; Dialogue Director, Stanley Logan; Film Editor, Owen Marks; Art Director, Anton Grot; Sound by C. A. Riggs; Costumes by Orry-Kelly; Special Effects by Byron Haskin, A.S.C. and H. F. Koenekamp, A.S.C.; Technical Advisor, Ali Hubert; Makeup Artist, Perc Westmore; Musical Director, Leo F. Forbstein.

## CAST

Queen Elizabeth.....BETTE DAVIS  
Earl of Essex.....ERROL FLYNN  
Lady Penelope Gray.....Olivia de Havilland  
Francis Bacon.....Donald Crisp  
Earl of Tyrone.....Alan Hale  
Sir Walter Raleigh.....Vincent Price  
Lord Burghley.....Henry Stephenson  
Sir Robert Cecil.....Henry Daniell  
Sir Thomas Egerton.....James Stephenson  
Mistress Margaret Radcliffe.....Nanette Fabares  
Lord Knollys.....Ralph Forbes  
Lord Mountjoy.....Robert Warwick  
Sir Edward Coke.....Leo G. Carroll



## *Bette Davis and Errol Flynn in 'Private Lives of Elizabeth and Essex,' Technicolor Drama of a Royal Romance, Opening at the Strand Friday*

The local premiere of "The Private Lives of Elizabeth and Essex," co-starring Bette Davis and Errol Flynn, will take place at the Strand Theatre on Friday, according to an announcement from the management. The Warner Bros. production, filmed in Technicolor, has been hailed by critics who viewed it at the recent Hollywood world premiere as the season's most impressive offering, worthy to take its place with the finest screen achievements of all time.

Telling a highly dramatic and essentially human story against the magnificent pageantry of the Elizabethan court, "The Private Lives of Elizabeth and Essex" deals with the one great love in the life of England's most famous queen. The role of Elizabeth is one which Miss Davis, universally acknowledged to be the screen's greatest dramatic actress, was destined to play, and according to advance reports, she is every inch and fibre the Queen! "The Academy may as well start shining up another award for Bette. She'll get it again for her magnificent, awe-inspiring portrayal," wrote the Los Angeles Evening Herald and Express.

Side by side and pace by pace with her, strides Errol Flynn as Lord Essex. It is the type of

role precisely suited to the handsome Irishman—that of a dashing soldier, victorious in defeat, irresistible in all adventures of the heart, the hero of the populace—truly a man among men.

The story opens with the return of Essex from a victory over the Spaniards at Cadiz. But instead of receiving a royal welcome from his Queen, he is

upbraided by Elizabeth for not capturing the Spanish gold. Furious and hurt, he retires to his country castle. An Irish rebellion is the excuse Elizabeth uses to get him back to court, but hostile courtiers, constantly plotting to rid themselves of the Queen's favorite, trick him into taking charge of the punitive army. Their plots against him prevent his receiving adequate

supplies in Ireland, and his expedition fails. Angered because he believes the Queen has deliberately ignored him and his cause, he rides to the palace with his army to seize the throne; but his love for Elizabeth reasserts itself and he abandons his revolt. Whereupon Elizabeth, once again the Queen, condemns him to the block for treason. Although she soon repents, his pride and his true love for England prevent him from accepting a reprieve.

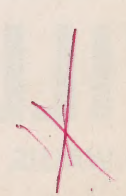
The supporting cast includes such names as Vincent Price, who plays the role of Sir Walter Raleigh, bitter rival of Essex; Olivia de Havilland as Lady Penelope Gray, lady-in-waiting to Elizabeth, and hopelessly in love with Essex; Donald Crisp as Francis Bacon, Essex' confidante and advisor; and Henry Stephenson, Henry Daniell, James Stephenson, Alan Hale, Ralph Forbes and hundreds of others.

Based on the Maxwell Anderson play which was a brilliant Broadway success, the screen play was written by Norman Reilly Raine and Aeneas MacKenzie. Michael Curtiz, who has directed such recent successes as "The Adventures of Robin Hood," and "The Sisters," directed the lavish production.



Mat 204—30c

"YOU'RE A QUEEN AFTER MY OWN HEART" Errol Flynn tells Bette Davis as they enjoy a private joke in "The Private Lives of Elizabeth and Essex," Warner Bros.' spectacular new Technicolor film due at the Strand on Friday.





## Bette Davis Adds Crowning Glory To Career with Role of Elizabeth

Screen's 1st Lady Plays Tudor Wench in  
"Private Lives of Elizabeth and Essex"

A waspish woman with an angry downturn to the corners of her mouth sat on the throne of England and told Sir Francis Bacon she would have the head of Lord Essex, her lover, even though it might break her heart to take it.

A bundle of venom she seemed to be, with her harsh voice, nervous gestures and flaming red wig, which did not quite hide the suggestion of baldness beneath.

This was Bette Davis as a visitor might have seen her almost any day on the set of "The Private Lives of Elizabeth and Essex," playing the role of Elizabeth, queen of Shakespeare's England, dressed in the finery of that bygone age, with tight bodice, voluminous skirts and elaborate jewels. A small but mighty person, a vixen, schemer and a lonely woman. But every inch a queen. The film opens Friday at the Strand.

In contrast to this, one should see Bette Davis at home.

"Home," she says, "is where I can be comfortable, wear slacks or shorts or anything else I wish, where privacy is possible and where I can work in my garden or lie in a swing or rearrange my furniture. The house I live in means nothing. (She had a dozen in the last few years.) But my home is not my house. I can be at home in an apartment."

The house in which Bette has lived these recent months is quiet, but the principal occupant isn't. She has several dogs, many personal visitors, most of them not connected with motion pictures, and a capacity for keeping things buzzing wherever she is.

Let's drop in to see Bette at home. She is finishing her last scene on "The Private Lives of Elizabeth and Essex." Her house is bursting with flowers, picked from her own gardens. The new books that Bette has had no time to read are piled on the library table.

Bette breezes into these sedate surroundings like a New England northeaster. The tempo of the whole establishment changes. She wants a dozen things at once and they are provided quietly, efficiently and at once. She wears some sort of a head covering even in the house because her

head has been shaved back two inches from her forehead for the Elizabethan wig which must look like a wig.

Asked her about her immediate future plans, Bette avoided a direct answer.

"Nearly everybody has written my plans for me," she laughed. "I couldn't possibly go the places or do the things or marry the men that have been suggested. Anyway, marriage before December would make me a bigamist and I'm much too sensible to try that."

Gay, effervescent and cheerful, Bette, even with her shaved head, gives little inkling of the power she displays as Queen Elizabeth when she damns Essex (Errol Flynn) to his death in the tower. She is not bitter and she entertains no delusion of royalty or grandeur in her own home. She is a little girl who knows she is tired and who thinks she will not want to work in a picture again for "ever so long" but who will almost certainly be back to work long before her scheduled vacation is up.

### ADVANCE NOTICES

The most distinguished film production of many seasons, "The Private Lives of Elizabeth and Essex" will be the next feature attraction at the Strand Theatre starting Friday. Co-starring Bette Davis and Errol Flynn, and filmed in natural Technicolor, the picture comes from the Warner Bros. studio, which has been responsible for some of the season's outstanding successes, such as "The Old Maid," "On Your Toes" and "The Roaring Twenties." Featured in the cast with Miss Davis and Flynn are Olivia de Havilland, Vincent Price, Donald Crisp, Alan Hale, Ralph Forbes and hundreds of others.

Bette Davis and Errol Flynn are co-starred in the title roles of "The Private Lives of Elizabeth and Essex," the new Warner Bros. Technicolor production which will open at the Strand Theatre on Friday. The film tells the little-told love story of England's virgin queen and Robert Devereaux, Earl of Essex, a constantly engrossing, and intimate story set against the magnificent pomp and pageantry of the Elizabethan court. Based on the stage play by Maxwell Anderson, the screenplay was written by Norman Reilly Raine and Aeneas MacKenzie. Michael Curtiz directed.

The Strand Theatre's next feature attraction, starting Friday, will be "The Private Lives of Elizabeth and Essex," the new Warner Bros. Technicolor production, co-starring Bette Davis and Errol Flynn. The film is the intimate chronicle of a royal romance that made history during the colorful reign of England's famous virgin queen. Based on the play by Maxwell Anderson, the screenplay was written by Norman Reilly Raine and Aeneas MacKenzie. Michael Curtiz directed.



Mat 201-30c

"I CAPTURE YOUR KNIGHT" says Olivia de Havilland, but Bette Davis, as Queen Elizabeth, proves that the Queen can protect her own. The scene is from Warner Bros.' brilliant Technicolor production, "The Private Lives of Elizabeth and Essex," which makes its local bow Friday night at the Strand.

## Errol Flynn Pawn in Chess Game Between Royal Ladies in Film

Misses Davis and de Havilland Battle  
For His Love in "Elizabeth and Essex"

Screen writers, in their search for dramatic effects, often lay out pretty tough problems for the already harnessed property department. Take the one Scenarists Norman Reilly Raine and Aeneas McKenzie provided for the prop boys on "The Private Lives of Elizabeth and Essex," the Warner Bros. Technicolor film coming to the Strand Friday.

The camera discovers a chess board in scene 50, the scenarists wrote. The pieces are arranged to show an attack by White on the Black Queen's knight, which will succeed in six moves—six moves, no more, no less, because each move had to be perfectly synchronized to the dialogue. A bit of symbolism, the chess players, Bette Davis portraying Queen Elizabeth and Olivia de Havilland playing Lady Penelope Gray, both being in love with the same knight, Essex (Errol Flynn).

Queen Elizabeth's jeweled hand enters shot and moves a black piece. Penelope's hand moves a white piece.

Elizabeth says: "So you would take the Queen's knight? I fear you are over-presumptuous." Her hand moves a black queen.

Penelope moves a white piece and says: "All knights are fair

game, your Grace."

"I have observed that you seem to think so," says Elizabeth, making a defensive move with the Black Queen, "But the Queen will protect her own."

Penelope's hand touches a white piece, then quickly withdraws without moving it.

Elizabeth says: "Why didn't you move?"

"But—but if I do—" protests Penelope.

"You take my Knight," Elizabeth finishes for her. "Is that so far from your desire? Move, I tell you."

Penelope's hand enters shot in a move that checkmates Elizabeth's Black Queen and captures the Black Knight. She says: "I fear the Queen is powerless now."

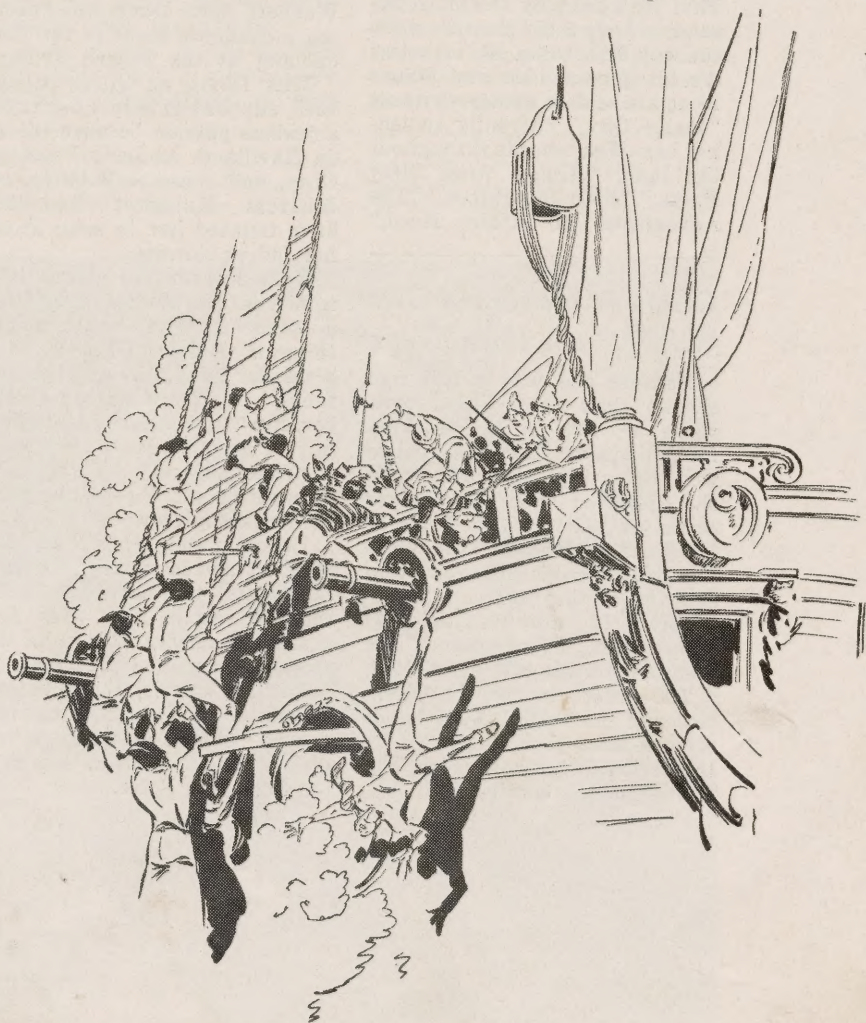
"The Queen is never powerless," says Elizabeth. "For example—" Here she sweeps all of Penelope's white pieces to the floor in one angry gesture.

Thanks to the acting ability of Miss Davis and Miss de Havilland the scene is one of the most dramatically powerful in the film, but thanks to "Scotty" Moore, chief property man, the moves are worked out so perfectly that chess experts who see the picture will not be able to report any "boners" in this sequence.



Mat 106-15c

KING AMONG MEN—Errol Flynn has his most glorious screen adventure as the man who dared to love a queen, played by Bette Davis, in "The Private Lives of Elizabeth and Essex," the new Technicolor film coming to the Strand Theatre starting Friday.







"I TRUST NO MAN—PARTICULARLY ONE I LOVE." Which gives you just a glimpse into "The Private Lives of Elizabeth and Essex," starring Bette Davis and Errol Flynn in their new Technicolor co-starring film opening Friday at the Strand Theatre. The supporting cast is headed by such players as Olivia de Havilland, Alan Hale and Donald Crisp.

## PRIVATE LIFE OF MISS DE HAVILLAND IS REALLY PRIVATE

### She Tells Why on Set Of 'Elizabeth and Essex'

A few years ago a very attractive young woman sat in a darkened motion picture theatre watching a drama unfold.

There came a very dramatic moment in the photoplay. The hero and the heroine were about to be parted, forever. The entire audience leaned forward tensely—the entire audience with the exception of the very attractive young woman.

This person suddenly remembered having heard somewhere that the heroine of the picture, the actress who at the moment was engaged in a display of high dramatics, was the owner of seven white rabbits.

It was all the very attractive young woman could do to keep from chuckling aloud. From that moment she decided that never again would she permit her private and professional lives to be mixed in the public prints.

Olivia de Havilland has never broken her promise to herself. Her professional life belongs to fans. Her private life, to herself.

She feels that any motion picture player who permits his or her private life to be exploited is committing a grievous error.

Miss de Havilland especially resents any effort to pry into her romantic affairs, if any.

"When I am ready to marry," she says, "I shall announce my intention."

Olivia is currently seen as Lady Penelope Gray in Warner Bros.' lavish Technicolor production, "The Private Lives of Elizabeth and Essex," starring Bette Davis and Errol Flynn.

## 'Elizabethan Love-Making Like Modern Necking'—Says Director

### So Errol Flynn Loves Bette Davis In Modern Manner in "Elizabeth & Essex"

"Maybe I'm exaggerating when I say that Elizabethan love-making is just like twentieth century necking," says director Michael Curtiz, "but what I mean is that fundamentally they are the same thing and the modern motion picture audience understands the latter a lot better than it does Sir Walter Raleigh and Shakespearean schools of love-making. Maybe Essex didn't take Elizabeth out in his roadster and park on some lonely country road, but anyhow it is my opinion that he talked the same language as the neckers when he made love to the Queen."

Consequently, when Mike trained his directorial talents on Warner Bros.' technicolor production, "The Private Lives of Elizabeth and Essex," coming to the Strand Friday, he was determined not to be blinded by a lot of queenly robes and knightly trappings when it came to the business of love making, of which there is more than considerable.

"It is the greatest love story ever written," Mike contends. That isn't the way he said it because nobody could possibly write the way Mike talks. Nevertheless it's his general idea and Mike's ideas are seldom wrong—witness "Dodge City," currently smashing box-office records throughout the land, "Angels with Dirty Faces," "Four Daughters," "The Adventures of Robin Hood,"

### Olivia de Havilland Gets "Lift" From Love Scene

Because she was a full foot shorter than Errol Flynn, even when he was in his stocking feet, Olivia de Havilland had to wear extra high shoe lifts when she appeared with him in love scenes of "The Private Lives of Elizabeth and Essex" the Warner Bros. technicolor production showing at the Strand.

Olivia is only five feet two inches tall. Flynn stands six feet two inches tall barefooted. The ruse to bring Olivia closer to the height of her handsome leading man was aided by the period costume she wore. The full skirts hid her feet.

"Captain Blood," and a score of other film successes.

"It's got more emotion packed into it than any story I have ever read, and I've read plenty," Mike insists, "and I am not going to spoil this great tragic love story of Queen Elizabeth and Essex (Bette Davis and Errol Flynn) by putting in a lot of flowery gestures and high-sounding talk which doesn't mean a thing. People today don't understand that kind of stuff. They know how they make love; and that's the way I'm going to have Mr. Errol Flynn and Miss Bette Davis, my actors, make love in this picture."

## BETTE DAVIS' AIM IS NOT AS GOOD AS HER ACTING

On the "The Private Lives of Elizabeth and Essex" set at Warners Bette Davis was enacting a dramatic scene in the film opening at the Strand Friday.

Miss Davis, as Queen Elizabeth, supposedly is in a fine rage, a jealous passion because Olivia de Havilland, as Lady Penelope Gray, and Nanette Fabares, as Mistress Margaret Radcliffe, have taunted her in song about her fading charms.

Bette happens to glance into a mirror. She studies herself for a moment, then smashes the thing into a thousand pieces with a smaller hand mirror. Then she flings herself around her chamber, hurling a goblet at another mirror and a vase at another. "Take them down!" she screams as she throws the vase at the last mirror.

Unfortunately, however, the brilliant actress misses her last target and the scene has to be retaken. Again she tries and again she misses, this time the second mirror, and the third.

Michael Curtiz, the director, chuckles. "All boys," he observes, "should select as wives girls what can't throw any better than you, Bette."

## SCREEN QUEEN BETTE PLAYS BESS, QUEEN OF TUDOR ENGLAND

### It's Toss-up Which Royal Lady Got Most Attention

Elizabeth may have been Queen of England but Bette Davis, who portrays her in Warner Bros. "The Private Lives of Elizabeth and Essex," which opens at the Strand Theatre next Friday, is acknowledged queen of dramatic actresses. In all her glory good Queen Bess never got more attention than did Dramatic Queen Bette when she made first tests for her role.

Observers counted twenty-two persons, all of them there in an official or semi-official capacity, surrounding her when Miss Davis stepped from her small set dressing room clad in gorgeous regal robes and wig.

Led by Michael Curtiz, who directed the picture, and his staff of four, including Unit Manager Frank Mattison and his three assistant directors, Sherry Shourds, Emmett Emerson and Oren Haglund, the group of attendants was composed, among others, of Makeup Artist Perc Westmore, two assistants, Hairdresser Joan St. Oegger and one assistant, Orry Kelly, who designed Miss Davis magnificent costumes, and Cameraman Sol Polito.

Most everybody had some advice to offer when a question arose concerning Miss Davis' wig, but the actress herself won out for a different type when she remarked that a previous test had made her look "like Harpo."

As Queen Elizabeth, which she herself feels offers the greatest dramatic opportunity of her career, Miss Davis has twelve different Elizabethan costumes. Fashioned of the finest fabrics, the regal robes weigh an average of 60 pounds apiece.



Mat 104-15c

LADY-IN-WAITING who dared to be a Queen's rival in love, played by Olivia de Havilland, in "The Private Lives of Elizabeth and Essex."







Mat 107—15c  
STAR-CROSSED LOVERS — Bette Davis and Errol Flynn in "The Private Lives of Elizabeth and Essex," opening today at the Strand.

## 'THAT CURTIZ SOCK' EVIDENT IN CLIMAX OF NEW COLOR FILM

Director Michael Curtiz is constantly seeking new and original ideas. Right now he's bubbling with enthusiasm about his new production, "The Private Lives of Elizabeth and Essex," Warner Bros.' lavish technicolor production starring Bette Davis and Errol Flynn. He is excited about the technique he used in the climactic sequence of the picture, where Bette, as Queen Elizabeth, sends her lover, Flynn, as the Earl of Essex, to the executioner's block because she knows it is the only way to save England.

While most directors would be satisfied to follow the stereotyped formula of trailing Flynn with the camera across the Tower of London courtyard and then showing a brief flash of the headsman's axe as it starts its descent, Curtiz has done the entire execution scene in sound effects. His camera concentrates on Miss Davis and the entire execution is recorded in her emotional reactions together with sound effects—the beat of drums and the roar of the mob as Flynn tramps to the executioner's block, a long, terrifying roll of drums as the headsman's axe is suspended in air, a single, deep boom of the drums as the axe falls. Then, utter silence, the camera still on Miss Davis.

And the movie wise men will nod their heads and say: "The Curtiz sock."

### Slang Not So New

Research for "Private Lives of Elizabeth and Essex" revealed that Elizabethans were "hep" to such phrases as "queer bird," "moll" and "clink."

## 'THE PRIVATE LIVES OF ELIZABETH AND ESSEX' OPENS TODAY

(Opening Day)

"The Private Lives of Elizabeth and Essex," the new Warner Bros. Technicolor production starring Bette Davis and Errol Flynn has its first local showing today at the Strand Theatre, carrying to still greater heights their parade of new show season hits which has included such memorable films as "The Old Maid," "Each Dawn I Die," "On Your Toes."

Bette Davis, of course, is cast as the self-willed, vain and domineering Queen Elizabeth, torn between her love of England and its people and her overwhelming love for the handsome and dashing young Earl of Essex. Flynn as Essex has precisely the type of role in which he has endeared himself to audiences the world over—that of a handsome, swash-buckling hero, as victorious in love as he is in war. But his victory over Elizabeth is short-lived in the film; for, loving him, she sends him to the executioner's block, because she realizes that if England is to live, Essex must die. Played against the spectacular background of the pomp and pageantry of the Elizabethan court, the love story is still the all-important theme on which the film is focused.

The brilliant supporting cast for the two stars includes Olivia de Havilland, Donald Crisp, Vincent Price, Henry Stephenson, Alan Hale, Ralph Forbes, Henry Daniell, James Stephenson, Nanette Fabares, Robert Warwick and Leo G. Carroll.

Michael Curtiz directed the production. Norman Reilly Raine and Aeneas MacKenzie wrote the screen play, based on the stage play by Maxwell Anderson. Erich Wolfgang Korngold wrote the musical score.

## BETTE DAVIS, ERROL FLYNN STAR IN LAVISH TECHNICOLOR FILM 'PRIVATE LIVES OF ELIZABETH AND ESSEX'

Miss Davis Brings Authority of Genius to Portrayal of Queen; Flynn Superb as Essex

(Review)

Bette Davis, as everybody knows, gave performances in "Dangerous" and in "Jezebel" each of which won her the highest award offered by the Academy of Motion Picture Arts and Sciences.

That being the case, it is hard to believe that her characterization of Queen Elizabeth—stormy, savage, sardonic, bitter, tender, bawdy, suspicious, and madly infatuated daughter of Henry VIII and the beautiful and doomed Anne Boleyn—will not again entitle her to recognition for having presented the finest screen portrayal of the year.

No star, however great, can demonstrate her ability without a great story told in great words, and both these requirements are eminently exemplified in "The Private Lives of Elizabeth and Essex," which opened last night at the Strand.

It is based on the Maxwell Anderson play, "Elizabeth the Queen" which was successfully produced on Broadway by the Theatre Guild with Lynn Fontanne in the title role, and Alfred Lunt as Essex. The screen play, according to the program, was conjured up by those experienced craftsmen, Norman Reilly Raine and Aeneas MacKenzie. It was directed by Michael Curtiz who did "The Charge of the Light Brigade" and "The Adventures of Robin Hood" and the musical accompaniment by Erich Wolfgang Korngold, whose arrangement of the "Midsummer Night's Dream" score is justly famous, did an equally superb job with this one.

The motivation of the story is the desperate struggle in the mind of Elizabeth, between her unreasoning love for the young and ambitious Earl of Essex and her love for the country she rules. Swayed between her infatuation with him, and her fear that he may be false in his protestations of love for her—it is only his final admission that he would usurp her throne, that causes her, broken-heartedly, to consign him to the Tower and the executioner's block for treason.

Errol Flynn, as the scornful but ingratiating adventurer, Robert Devereaux, Earl of Essex,

swashbuckling, but subtle and complex, gives the finest characterization of his exciting career. While the mob shouts "Up with Essex! Down with Elizabeth!" he is conscious of his obsession to dethrone the woman he loves, and in the end refuses to save his life—because of her and of England. It is a strangely stirring love story, a veritable duel of love between two born rulers. That it should end in tragedy was fated; that the tragedy will live in the minds of all who see the film is due to the genius of the two stars.

Others prominent in the cast are Olivia de Havilland, as Lady Penelope Gray, lady-in-waiting, who secretly loves Essex, and allows herself to be drawn into a plot, which she confesses when too late. Donald Crisp is effective as the wily courtier, Master Francis Bacon. The suave Sir Walter Raleigh is played by Vincent Price, who was Albert, Prince Consort of Victoria, in the Helen Hayes production of "Victoria Regina." Henry Stephenson is a believable Lord Burghley, and Alan Hale, remembered as the doughty Little John in "Robin Hood" is magnificent as the burly Tyrone, leader of the rebellious Irish forces. Nanette Fabares, a practical newcomer to the screen, makes much of a scene with Elizabeth as Mistress Margaret Radcliffe, lady-in-waiting, who wins the Queen's sympathy.

The beautiful costumes deserve special mention, for not only are the ladies of the cast gorgeously arrayed in what seem to be completely authentic Elizabethan costumes, but the men come in for their share of colorful raiment, for once.

Action is the keynote of this enthralling film. Stirring scenes of sixteenth-century pageantry and battle, on London streets, in the English countryside, and the misty fens of Ireland, pass as a panorama—and all in the glowing natural hues of Technicolor.

All is dominated by the genius of Bette Davis. She it is who makes the character of 'the Tudor wench' whom Shakespeare knew as the great Elizabeth—a masterpiece of re-creation never to be forgotten.

ALL'S FAIR IN LOVE AND WAR—Scenes from the Warner Bros. Technicolor production, "The Private Lives of Elizabeth and Essex," a film on the grand scale with Bette Davis and Errol Flynn co-starred in the title roles. The inset scenes show some of the stirring action while the two stars handle the love angle. The film opens at the Strand today.

Mat 302—45c





## STORY SYNOPSIS

(Not for Publication)

On the throne of England sits the red-headed, bewitching, imperious Tudor wench, Elizabeth (Bette Davis) and around her rages the intrigue of her courtiers, all plotting for her favor and their own glory. But her royal heart belongs to the dashing young Earl of Essex (Errol Flynn), as handsome and gallant a knight as ever kissed a lady's hand. The path of true love runs anything but smoothly for the royal pair, however, for their quarrels are as violent as their love-making is tender. In his arms she is just a woman in love, but in affairs of state, she is first of all a queen, jealously guarding her throne. The lords and ladies of the court, too, do their bit in strewing the lovers' paths with obstacles, and when Essex goes off to Ireland to subdue the rebels, a neatly diabolical plot arranged by his not-so-well-wishers intercepts all letters between him and the Queen. Furious at being neglected, she orders him back. Essex, equally outraged, returns to England with his army and captures the palace. A few moments alone together, however, and the whole misunderstanding is cleared up and Essex disbands his army. Immediately, the woman he loves orders him taken prisoner, to be executed for treason. For the moment, the woman is subordinate to the Queen. She soon relents, however, and offers to share her heart and throne with him, but he chooses pride—and the executioner's block.

(Running Time—106 Min.)



Mat 203—30c

"BUT I LOVE YOU MORE" insists Olivia de Havilland, who vies with Bette Davis for Errol Flynn's love in "The Private Lives of Elizabeth and Essex," Warner Bros.' Technicolor production which is currently showing at the Strand.

## Flynn Grateful to Hollywood —Thinks He'll Stay Around

By ERROL FLYNN

(Currently co-starring with Bette Davis in "The Private Lives of Elizabeth and Essex," the Warner Bros. Technicolor film at the Strand)

In my time I've been accused of a lot of things that weren't true, but the accusation that rankles most is one that has come to me second-hand quite often recently.

I'm told that certain people—I don't know who they are—say I'm ungrateful to Hollywood.

I'd like to correct that impression right now, for nothing could be farther from the truth. I am deeply grateful to Hollywood, not only for the material things it has given me but also for the physical peace it has brought to me for the first time in my life. I find that the desire to roam is not nearly so keen in my system as it was four years ago. I'm much more content to stay home and relax in California's pleasant sunshine than I was four years ago. I've discovered that there are a lot of interesting things to do besides tearing madly to the four corners of the earth in a constant search for a vague something that I never found.

Aside from the greatly lessened strain on my nervous system, Hollywood has been good to me in a material way; almost too good to be true, and looking backward I sometimes hardly dare believe that events of the last four years have not been part of a wonderful dream.

I was reminded of the past rather joltingly a few days ago while we were filming "The Private Lives of Elizabeth and Essex." We were working out on the Warner back lot and I walked over to have a talk with Mike Curtiz, the director, about a scene.

Mike was in a reminiscent mood—rather unusual for this fellow who never seems to think about anything but his picture and his work. He was gazing off toward the studio lake and I followed his glance. There, almost hidden by a set on the bank, was the hulk of an old Spanish galleon.

"You remember her, Earl?" Mike has never mastered my first name.

I remembered. She was the good ship Arabella. She had served me well three and one half years ago as my pirate

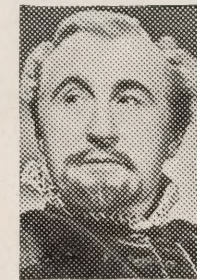
flagship in my first major American picture: "Captain Blood."

What memories the sight of the grimy, battered old hulk brought back! "Captain Blood." It seemed centuries ago that I'd walked her decks and the sight of her was a visible reminder that those same decks were largely responsible for the fact that I could now stroll the teakwood deck of the finest little yacht afloat, my own 75-foot ketch, Sirocco. The Sirocco was bought and paid for with good hard American money that Hollywood had given me.

But enough of the Arabella and "Captain Blood." They represented the beginning of a phase of my life that has given me things I never hoped to possess. I have a small but comfortable home now. I have a nice piece of property way up on top of the Hollywood hills where I'm going to build a larger place some day. I have dogs and horses. I have my boat. I have two automobiles and a station wagon. I lead a very pleasant and comfortable life. I don't care much about clothes, but I can have the best if I want them. Most important, I have more friends, I think, than ever before in my life!

### Donald Crisp as Bacon

Donald Crisp did a classic burn on account of the new nickname Director Michael Curtiz hung on him the first day of shooting on "The Private Lives of Elizabeth and Essex." Don wears a golden wig as Sir Francis Bacon. Mike addressed him as



Mat 101—15c

Donald Crisp

"Goldilocks" and the name stuck. The stars, Bette Davis and Errol Flynn, as well as the large supporting cast, took up the nickname, and Crisp was "Goldilocks" throughout the rest of the weeks of production.



## 'INSIDE' STORY on PRODUCTION

Going behind the scenes of the Warner Bros.' Technicolor production "The Private Lives of Elizabeth and Essex"—it was directed by Michael Curtiz, director of such films as "The Adventures of Robin Hood," "The Sisters," "Four Daughters" and many others. Norman Reilly Raine and Aeneas MacKenzie wrote the screen play which was based on the Maxwell Anderson play "Elizabeth the Queen," produced by the Theatre Guild, Inc. with Alfred Lunt and Lynn Fontanne in the starring roles. The symphonic musical score which accompanies the film was written by Erich Wolfgang Korngold who did the score for "A Midsummer Night's Dream." A full year of research, under the direction of Dr. Herman Lissauer, on costumes, manners, furnishings and buildings of Elizabethan England resulted in making the picture authentic in every detail. Drawings of Elizabeth's palace, Whitehall, which was destroyed by fire in 1666, were obtained from the British government, and from these a large portion of it was reconstructed on a great sound stage. Other prominent sets include interiors and exteriors of the great Tower of London, numerous London streets, and an Irish bog in which the great battle scene is staged. Orry-Kelly, Warner Bros.' designer, predicts that the costumes will launch the return of a trend toward rich fabrics, lavish embroideries, voluminous sleeves and massive jewelry.



# Bette Davis Just as Fascinated By Filmdom as Most Avid Fan

By BETTE DAVIS

(Currently co-starring with Errol Flynn in "The Private Lives of Elizabeth and Essex," the Warner Bros. Technicolor film at the Strand)

The other day a studio visitor, new to Hollywood and motion pictures, sat at luncheon with me in a corner of Warner Bros.' cafe. From that corner we could see nearly all the stars and hopefuls who were working in the various pictures that day, and a few, not in makeup or costume, who were merely lunching there.

While we watched in silence for a moment, Joel McCrea and Jeffrey Lynn came in, chatting gaily with the studio's newest "find," pretty Brenda Marshall, from the Federal Theatres. At a table to our left Jane Bryan was listening, eyes aglow, to anecdotes about Bernhardt, told by a writer who had once been the Divine Sarah's press agent. Directly in front of us sat Humphrey Bogart and three of the lads known as the "Dead End" Kids, they seemed to be engaged in swapping tall tales.

My guest suddenly broke our silence with, "Surely, this is the most interesting place in the world. I mean this very cafe before us here, with these people knowing and greeting each other and talking shop."

"You've been reading my mind," I replied. "I was thinking practically the same thing."

Our points of view were wide apart, of course. I've been in Hollywood for what seems to me a long time. She had been in town for less than a week.

That my interest remains as lively as a newcomer's speaks volumes for the variety and appeal of motion picture life. I reserve that corner table in the cafe every day that I'm working at the studio. Nobody seems to care to enter into a contest over that particular spot, but it's my favorite because it commands a clear view of both entrances of the cafe, and all the tables. Usually friends and other players join me at my table and we talk shop, and during lapses in our conversation I catch shop talk coming from the other tables. And watch the actors, directors, writers and so on, coming and going, meeting and greeting.

"The place is just saturated with inspiration," enthused my guest. "Living in the middle of this sort of thing all the time, it's no wonder you and the others do fine creative work."

Then, at the risk of being misunderstood, as, for that matter, I am risking being understood here, I told her that the fascination of this place is its peril—for the creative worker.

"We're tempted to stay right here, in the studios and film colony, and not get out into the everyday world," I explained.

"That's bad. Films, by and large, aren't about this—this place, or the film colony, or motion picture people. They're by motion picture people about the people who live in the real world, outside.

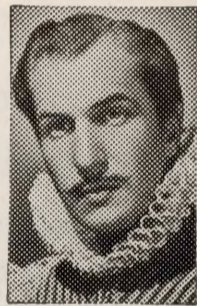
"So the thing to do is to absorb the stimulation of this sort of thing, the atmosphere of people doing a creative job and so vitally interested in it that their talk is mostly shop talk. And then go out into the other world for material."

So I personally, and many other players I know, as well as some writers and directors, spend a good deal of such spare time as we have, out in the other world. This is a fascinating place all right, this studio world, but you can't really do your best in it if you let it "get you"; if you become what we call a Hollywood lotus eater.

## VINCENT PRICE AT HOME IN HOLLYWOOD

Vincent Price has discovered that Hollywood's inner circle—the circle protected by the high walls of the motion picture studio—is a charming rather than a charmed kingdom.

"I don't know exactly what I anticipated," said the former



Mat 103—15c  
Vincent Price

stage star who is now playing the role of Sir Walter Raleigh to Bette Davis' Elizabeth and Errol Flynn's Essex in Warner Bros.' "The Private Lives of Elizabeth and Essex," "but whatever it was, I didn't find it.

"Outside the circle one regards it as a charmed kingdom, invulnerable save to a chosen few who may look upon it and marvel at its mysteries. Once inside, however, and you find it simply a matter-of-fact business, conducted on a vast, intricate scale.

"Particularly did I find the stars of "The Private Lives of Elizabeth and Essex" helpful toward getting me off to a proper start in the industry. The first few moments on the set I felt like a total stranger in a foreign land, but five minutes after the arrival of Miss Davis and Flynn on the set I felt entirely at home, thanks to them."

"I HAVE A DATE WITH A QUEEN" Errol Flynn joyfully tells Donald Crisp in a scene from the Technicolor film, "The Private Lives of Elizabeth and Essex," which is currently packing them in at the Strand.

Mat 202—30c



## PRIVATE GLIMPSES

(Interesting behind-the-scenes items for guest column, or for separate spotting)

Coincidence department: Donald Crisp portrays Sir Francis Bacon in Warner Bros.' Technicolor production of "The Private Lives of Elizabeth and Essex." Inquirers about the role received the answer: "Bacon is Crisp!"

\* \* \*

Doing fashion research for the film, stylist Orry-Kelly unearthed the fact that corsets were first invented by a butcher to punish his wife for talking too much. They gave her figure so much "oomph" that all the other ladies immediately followed suit.

\* \* \*

Technicolor blushes were the subject of discussion and one of the round tablers remarked that Bette Davis didn't blush when Errol Flynn gave her a lusty spank in the famous "stairs" scene. "I don't know," said a dissembler. "If the camera had x-ray eyes, I'll bet you'd see a red spot."

\* \* \*

When Director Michael Curtiz gets excited, the first victim is always the English language. Rehearsing a scene which involved Errol Flynn, an assistant thought that Curtiz wanted the star, instead of his stand-in. "No, no," shouted Curtiz. "I don't want him, I want his step-in!"

Looking very natty in an all-white sports outfit, stocky Perc Westmore, director of make-up, visited the set. "You look just like a page out of Esquire," remarked Donald Crisp. "Two pages," cracked Errol Flynn.

\* \* \*

Bette Davis, who is conscientiously superstitious about breaking mirrors, had to shatter twenty-eight of them for a scene in "The Private Lives of Elizabeth and Essex." She was decidedly unhappy about it!

\* \* \*

The armor which Errol Flynn wears in the film was originally owned by Essex himself, and is valued at \$40,000. Which seems like a pretty fair price for a suit of second-hand clothes.

\* \* \*

Dr. Herman Lissauer, research expert for the Warner Bros. studio, unearthed the fact that Queen Elizabeth owned the first wrist watch in history. According to historians, it was designed for her by one of her courtiers, and is described as a "richly jewelled armlet enclosing a clocke." Bette Davis wears an exact copy of it for her role as the "Good Queen Bess."



## SECRETS of SWASH-BUCKLING

(As perfected by Errol Flynn in his role as Essex in "The Private Lives of Elizabeth and Essex," coming to the Strand Friday.)

Whenever possible swell the chest, stand with arms akimbo and feet apart. This, suggests Mr. Flynn, makes you look bigger than you are and better than you feel.

Take long strides when walking. It gives the impression that you are wearing seven league boots and are a superman, going someplace.

Wear your tights as tight as possible. Those rippling muscles get 'em.

Keep the chin up, the chest out and the oomph in, just as they do in the army. No round-shouldered person can swashbuckle. Neither can a man with a protruding stomach.

Don't swashbuckle around the house as Essex did around the castle in Elizabeth's time. It

avails one little and in Essex' case, it lost him his head.

Don't wave swords, whips, battle axes or wet bathing suits around in small spaces. One needs room to swashbuckle successfully.



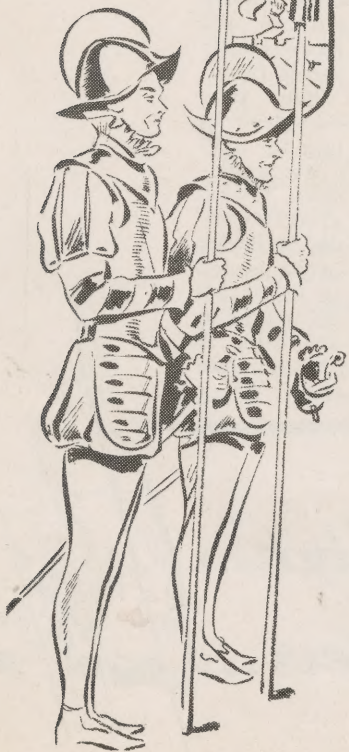
Mat 102—15c  
Errol Flynn

Save your swashbuckling for special occasions. It's no good on Sunday mornings in the garden or on Saturday nights in the tub. A swashbuckle is no better than the audience that sees it.

Exploitation  
Leaders...



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*Everything you need*

**NATIONAL ADVERTISING TIE-UPS**

**CHESTERFIELD CAMPAIGN**

... the same big space and extensive coverage Chesterfield has given 'Dodge City', 'Wings of the Navy', 'Dark Victory', 'Daughters Courageous' and other such screen hits, is given 'Elizabeth and Essex'. The list of newspapers on this schedule runs well over two thousand including the foreign language press. Such an advertising campaign can't help but have a tremendous effect in pre-selling 'The Private Lives of Elizabeth and Essex'.



**LUX TOILET SOAP CAMPAIGN**

... breaks day-and-date with openings in 31 key city newspapers. The papers selected are those having regional coverage from principal cities in every part of the country. Another direct-hitting advertising smash to pre-sell the picture for your showing. For further information concerning local dealers contact: Mr. S. Cadwell Swanson, J. Walter Thompson Co., 420 Lexington Ave., New York City.



**MOVIE MAGAZINE CAMPAIGN**

... here's a build-up that never fails, because it hits the fans - your steady customers who are eager for the newest and best the screen offers. Warner Bros. full pages of advertising, plus the great avalanche of publicity 'Elizabeth and Essex' is naturally getting, is another sure-fire way of getting across the greatness of this attraction.



# ... for a Big Campaign!...

**PRE-SELL SHOWINGS EVERYWHERE**

## WESTMORE TIE-UP

... Another promotion with Westmore, one of the country's leading cosmetic houses. They have arranged window tie-ups in all the big chain stores — Woolworth, Grant, Kresge, McCrory, Neisner Bros., G. C. Murphy, J. J. Newberry and drug stores. In addition there will be a full page ad in the November Photoplay. Contact all local cosmetic dealers to put this tie-up to work. (At right, typical Westmore window display; inset, one of the display cards.)



## 25c Pocket-size BOOK PROMOTION

... An easy tie-up to effect because the book is pocket-size edition of the story by Lytton Strachey. Pocket-size books are fast sellers, and have been successfully promoted with 'Lost Horizon', 'Wuthering Heights', 'The Good Earth' and other best sellers which have been made into screen hits. For information, contact: Pocket Books, Inc., 386 Fourth Ave., New York City.

## GREATEST OPPORTUNITY EVER OFFERED SHOWMEN

... You have an attraction which gives you every opportunity to get peak business. Routine attention is not enough — you must go out to tell and sell entire groups, clubs and schools. *If you ever wanted a chance to sink your teeth into a meaty campaign, here it is! ...*





# MAKE YOUR SHOWING *IMPORTANT*

## FOUR 'CLASS' IDEAS

1. A reserved seat preview seems like a pretty good idea for a picture as big as this. Announce that the part of the proceeds from the special showing will go to some local charity. Do it in Hollywood style with Kleig lights, master of ceremonies, etc. Get prominent localites to attend to insure newspaper coverage and pictures which you use for lobby blow-ups.
2. Add importance to showing by announcing that people will not be seated during the last fifteen minutes of the picture. This policy was successfully adopted by many theatres with "Dark Victory."
3. Send this formal announcement card to your mailing lists. Cards are printed locally.

*The Strand Theatre*  
proudly announces the opening of  
*"The Private Lives of Elizabeth and Essex"*  
starring  
*Bette Davis and Errol Flynn*  
Based on the Theatre Guild stage success  
*"Elizabeth the Queen"* by Maxwell Anderson  
showing  
Friday, Saturday and Sunday  
December 15, 16 and 17

4. Distribute comment cards to your opening day patrons as they leave the theatre. Ask them to address the cards to one of their friends for you to mail. Or mount the cards for lobby display with stills from picture.

## DIRECT MAIL CAMPAIGN

Dear Sir or Madam:

In accordance with our policy of bringing the best in motion picture entertainment to our patrons, I am happy to tell you that "The Private Lives of Elizabeth and Essex," starring Bette Davis and Errol Flynn, will play at the Strand Theatre beginning next Friday.

I do not have to tell you of the excellence of Miss Davis' work, which has won her two Academy Awards, but in this picture, as Britain's famous Virgin Queen, I know you will agree that she turns in her greatest performance. As for Errol Flynn, who plays the dashing Earl of Essex, you will also agree that he has another made-to-order role which he fills with all the gusto that is his forte.

While the action is set in the colorful Elizabeth-Essex period of English history, the emphasis is laid on the two central figures revealing the hitherto little-told romance of a glorious queen and a handsome knight.

I know you will enjoy seeing "The Private Lives of Elizabeth and Essex" which was produced in Technicolor by Warner Bros. It opens at the Strand next Friday.

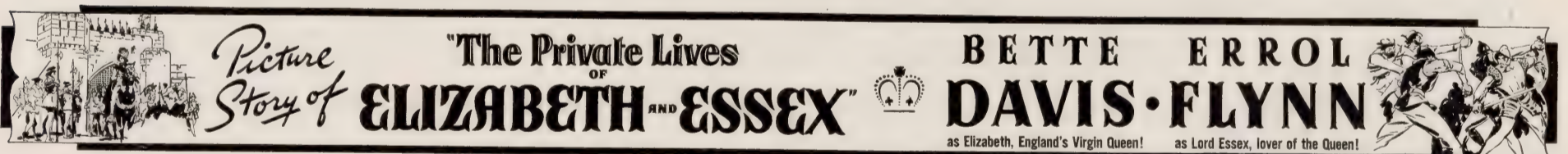
Sincerely yours,  
THE MANAGER

Use this letter for your direct mail campaign to your lists. Copy of letter can be adapted for use to music teachers and students by plugging angle that the musical score for this picture was written by Erich Wolfgang Korngold who also wrote the score of "The Adventures of Robin Hood," for which he won the Academy Award, and "Juarez."

## THE STORY IN PICTURES: FOR PAPERS AND REPRINTS

Here's a five-column feature that gets across all the dash and romance of the story, and may be adapted for a number of uses. The whole feature (cuts and headline art) available in mat form. Order Mat 501B—75c from the Campaign Plan Editor, 321 West 44th Street, New York City.

1. Use as a regular plant for your newspaper. It's an attractive piece of art and "tells the story in pictures."
2. Print up as accordion pamphlet for local distribution. Front cover carries title and billing and back cover carries a small ad taken from the pressbook series.



Perhaps one of the most glorious, certainly the most colorful and hectic, reigns in English history was that of Elizabeth, the Virgin Queen. In "The Private Lives of Elizabeth and Essex," Warner Bros. has brought the hitherto little-told romance of the

queen and the Earl of Essex to the screen in brilliant technicolor. Bette Davis and Errol Flynn play the title roles, supported by Olivia de Havilland, Donald Crisp and Alan Hale. "The Private Lives of Elizabeth and Essex" opens at the Strand Theatre Friday.



Gay pandemonium reigns as the popular and handsome Earl of Essex (Errol Flynn), triumphantly returns to England after the fall of Cadiz.

"I trust no man . . . particularly one I love," the Queen (Bette Davis) says. He gently chides her, for he knows where lies her heart.

"I wouldn't have taken that, not even from your father!" shouts the spirited Essex at his Queen, and for treason, he is sent to the tower to be hung.

As Essex he was her enemy, seeking her kingdom, but as a man, he was her lover!



# NOW CARRY ON WITH **BALLYHOO!**

## Teaser Campaign to Stir Up Plenty of Word-of-Mouth:

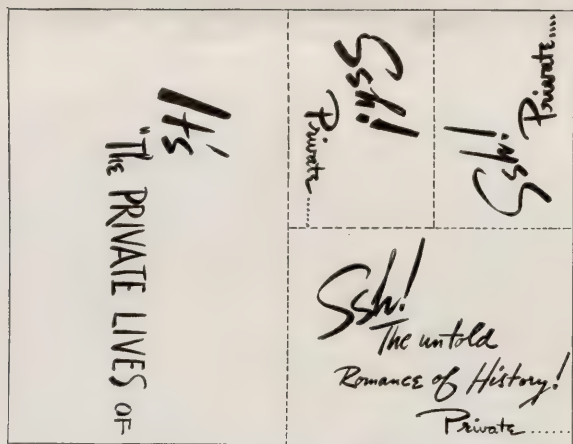
### With the Ads . . .

1. Take a look at the three teaser ads in the inserted ad section. They're all on one mat (Mat 108)—special price, 15c. Run these consecutively prior to your opening.
2. Print any of the ads on postcards and use for direct mail to your accounts.
3. Use the ads for a throwaway contest by printing each of the three ads on heralds and distributing them around. Number each of the ads and persons turning in complete sets of 1—2—3 get free tickets to your showing. Control free ducats by limiting circulation of one ad.

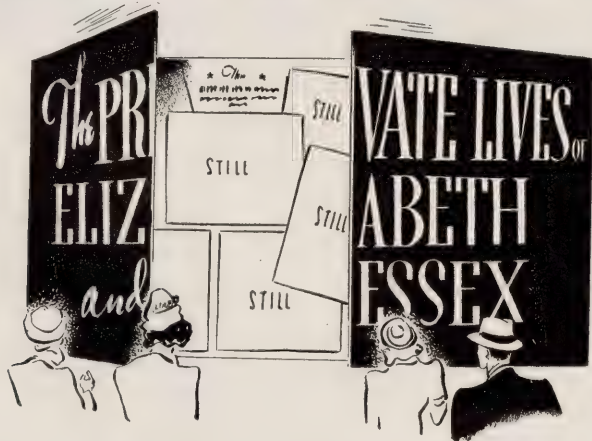
### With the Star Names . . .

4. Distribute calling cards with the suggested copy: "Do you know Elizabeth? Do you know Essex? Then see 'The Private Lives' etc." Or: "Elizabeth is here. Essex is here. They are at the Strand Theatre in, etc."
5. Plant the names of Elizabeth and Essex in ads or the classified columns of your local paper. Free tickets go to people finding the most recurrences of the names.

### With "Private" . . .



6. Cut above shows novelty throwaway which can be printed locally or used for direct mail. Sheet is printed and folded as shown above. Reverse side carries "ELIZABETH AND ESSEX" in large type at top and an ad.

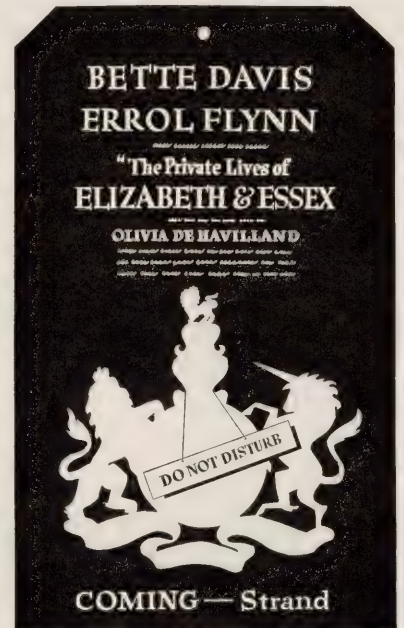


7. Cupboard with two doors (as illustrated above) is made up of compo board and set in lobby. Picture title spreads across the closed doors. Behind the doors set numerous stills from the film and playdate. Station two pretty attendants, possibly dressed in Elizabethan costume, to open doors at intervals.

8. Similar teaser idea can be adapted for store window of nearby empty store. Whole window is papered except for small eyehole. Display board behind hole carries picture stills, etc. Copy across window: "See 'The Private Lives of Elizabeth and Essex'."

## Stunts and Gags to Get Attention Around Town:

**DOORKNOB HANGERS** are printed locally along lines of one illustrated in reduced size at right. Below picture billing is great seal of England with "Do Not Disturb" line running across it.



**COSTUME ANGLE** brings forth plenty of ideas: 1. Your most reliable street bally is the man in medieval costume parading streets with copy board. 2. Fencing tournament on stage with cooperation from fencing clubs, sports stores, schools, etc. 3. Department store holds costume-modern dress fashion show; if on your stage, newspaper's style expert acts as emcee. 4. See local lodges, women's groups, etc., about Elizabethan costume ball for next shindig; they attend theatre before ball.

**TWO ONE-SHOT CONTESTS** for you to use in your lobby or on street throwaways. Idea of the contest is to spell out the names of Bette Davis and Errol Flynn in vertical columns and then, using the letters of the name, give titles of past films containing that letter in which the two principals of your showing also starred. For instance:

Bordertown	THE Sisters
Ex-Lady	The Adventures of Robin Hood
IT's Love I'm After	Four's A Crowd
That Certain Woman	Captain BLOOD
JuarEz	Dawn PatroL
Dangerous	The PerFect Specimen
MAAn Who Played God	The Charge of the Light Brigade
Dark Victory	Dodge CitY
The Old MaId	ANother Dawn
Special Agent	GreeN Light

**CONTACT LOCAL BRITISHERS** to see this picturization of a famous period in England's history. Arrange in theatre parties members of local English societies, historical clubs, British consul if there is one in your situation, prominent English people, etc. Or set aside a special "British Night" at your theatre. Get comments and use for lobby.

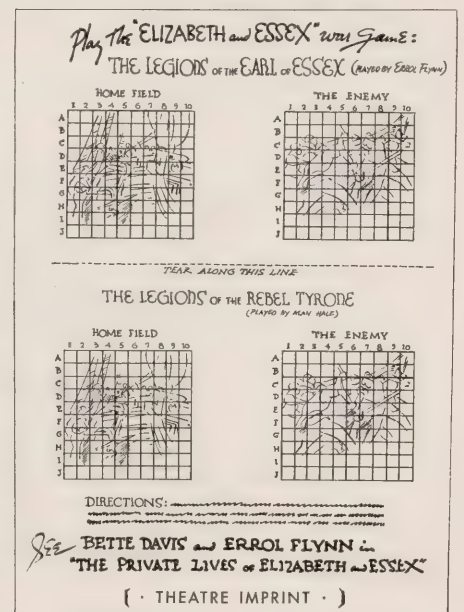
**STIMULATE WORD-OF-MOUTH** on your showing by distributing cast of characters lists to departing patrons. It will answer their questions about who played what part and who they're talking about.

**"ELIZABETH AND ESSEX" WAR GAME.** The field of battle in which Errol Flynn as Essex is sent by his Queen to capture the Irish rebel, Tyrone, may be reprinted on heralds, broadsides or folders. Get a wide distribution around schools, house to house, and via your lobby. Checkered fields only (each 2½" square) available on a three-column mat. Order Mat 302B—45c from Campaign Editor.

#### GAME INSTRUCTIONS

The broadside is torn in half, one part going to each player. Player A takes the part of Essex and player B the part of Tyrone, the rebel. Each player marks off on his "field" three divisions of three squares each (B2, B3, B4, F6, F7, F8, for example). Firing may now begin.

Player A fires three shots, recording each on his "enemy" box, while B records them on his home field. At the end of the round, player B says whether or not A made a hit. If he did, A of course has an idea at least of where enemy division is. Then player B fires his round in turn. When three squares of a division are filled, the player who made the hits gets one extra shot thereafter. When a second division is annihilated, he gets still another shot. Of course when three divisions are routed, the game is over.



**Six-Day Serialization on Next Page . . .**



# A GREAT STORY!.....

Serialized in Six

Chapters Makes

# A GREAT PLANT!.....

For Newspapers — the

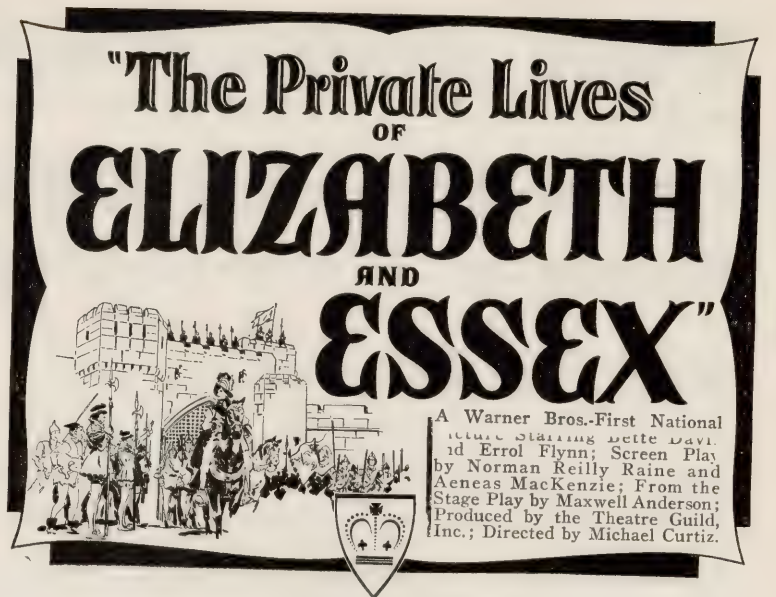
First Step for

# A GREAT BUILD-UP!...

## **MATS FREE!**

Mats of type and photos and headings, ready for casting, free on request to Warner Bros. Campaign Plan Editor, 321 W. 44th Street, N. Y. C. Only Chapter I shown (each runs about 750 words); complete set of six galleys sent with mats.

Great promotional possibilities too . . . newsstand cards, display ads, truck banners, announcement in lobby, etc.



Serialized by HARRY LEE

### CHAPTER I

THE VIRGIN QUEEN was the name on the creaking sign above the door of the ancient, timbered, bow-bellied, mullion-windowed tavern beside the Thames, over which loomed the masts and sails of the British fleet, but just returned from the successful storming of Cadiz in Spain.

That windy morning in 1596 found the narrow way all color and excitement with fluttering banners, trumpet calls in the distance and the periodic thudding of drums. Roistering soldiers and seamen with their girls were rolling into the inn and delirious cries of "Essex!" were heard above the tumult. The centre of the cobbled street had been cleared and the people were craning their necks.

Above the heads of the populace, on an unsteady standing place, a ballad-singer was hawking his wares: "Ere ye are, good folks all, only a farden a copy! Me lord of Hessex is a-comin' 'ome today, ain't he?"

Lady Penelope Grey, trembling with jealousy that the Queen should have power to command the love of Essex, the one man she herself coveted.

Elizabeth, in jewels and cloth of gold, her face a mask to hide her warring emotions, sat rigidly in the Chair of State awaiting the arrival of her subjects. Essex, entering her presence radiantly, was the first to kneel before her. Assured of her high approval, he was unprepared for the sarcastic fury of her first question.

"Is it in homage you kneel, my lord Essex, or in shame?" He stared incredulously, un-



"You mean nothing to me, Essex! Nothing!"

That's 'oo we're waitin' to see, ain't it? Well then, read all about 'im! 'Ow he went to Cadiz and did them 'orrible Spaniards in the eye! 'Ere's 'ow it goes:

*"Now, 'ark all ye gallants!  
Yer ears I will tease*

*With a song of Lord Essex in  
the fight at Cadiz!*

*'Ow he scuppered them  
Spaniards and 'acked out  
their spleen,*

*For the glo-o-ory of England  
— and Elizabeth our  
Queen!"*

On the green near Whitehall Palace a group of courtiers, playing at bowls, were bawdily commenting on the Queen's notorious infatuation with the young Lord of Essex, and on the possibility that he might one day share the throne with her—or usurp it for himself.

Through cheering throngs, sitting his horse proudly, the gallant Essex led the cavalcade toward the Palace, followed by the men who had been his subordinates in the Cadiz engagement—Sir Walter Raleigh and Lord Howard of Effingham.

From a narrow casement high in the castle wall a group of lovely ladies-in-waiting looked down admiringly — one of them,

able to speak. "Have you lost your hearing as well as your military skill," she went on bitterly, "Stand up!"

"Surely, Madame, my military skill was demonstrated at Cadiz! Or can it be possible your Commissioner has brought no word of my victory!"

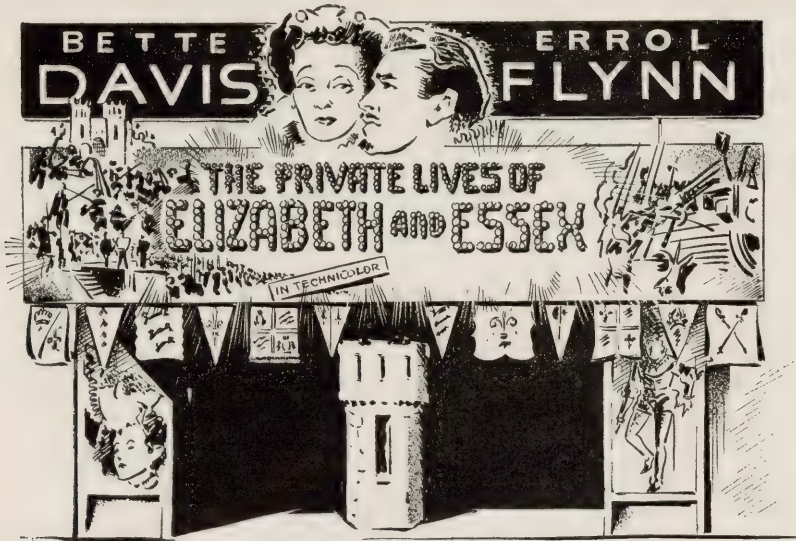
"Your victory!" exclaimed Elizabeth contemptuously, starting to her feet. "For three years the rains of England rotted our harvests depleting our treasury! We were in despair! But my lord Essex had a cure for all that! 'Raise me fifty thousand pounds!' he pleaded, 'And I'll sail to Cadiz and fetch back such Spanish treasure as will make England rich!' Well, I taxed my already overburdened people and raised the money! — Where is the treasure, Essex?"

"He doesn't answer, you see!" the Queen mocked, turning to the court. "He daren't answer! The Spanish treasure fleet with twelve million ducats lay beneath the waters of Cadiz harbor—sunk by the Spaniards themselves—while Essex, against the advice of both Raleigh and Howard, gathered fame for himself by storming the town! His victory indeed!"

(To be continued tomorrow)



# DISPLAYS FOR LOBBY—FRONT—WINDOWS



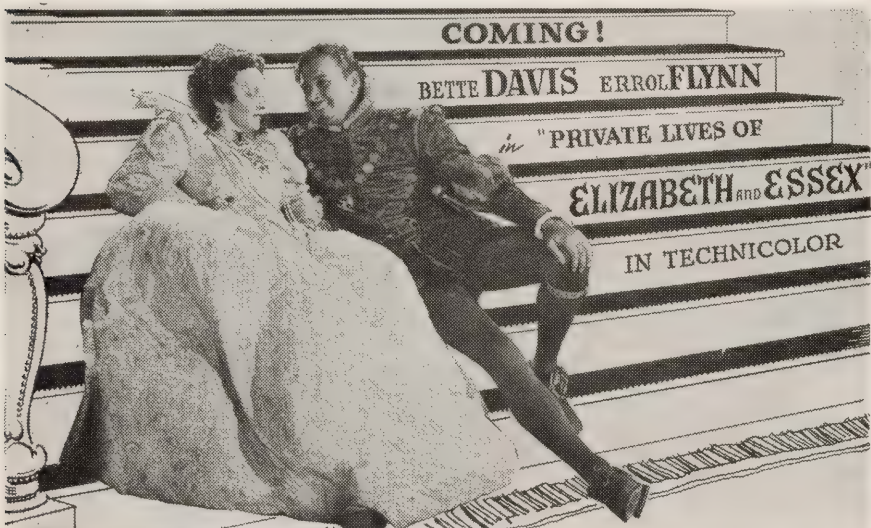
**DRESS UP YOUR FRONT**—24-sheet supplies star lettering at top and cut-out heads between. Remaining illustrations are taken from 24-sheet and ad blow-ups. Hang pennants or banners (see page 17) in series to give valance effect.



**ANIMATED LOVE TRIANGLE** plays up the three stars. Blow-up stills EE73, Pub A101 and Pub A135 and mount on revolving wheel (A) which is rotated slowly by small motor (B). Captions under each photo carry copy indicated.



**ATTRACTIVE LOBBY DISPLAY** is made from dressing two tailors' dummies in Elizabethan guards' garb. They stand on both sides of a table on which is displayed swords, guns, crowns, etc. Above, on velour backdrop, hang shields and pennants.



## BETTE DAVIS FASHION ART FOR CLASS STORE WINDOWS

In her recent motion pictures, Bette Davis has encompassed the fashions of the past with her costumes for the characters she portrayed on the screen. Photographs of a number of the costumes designed by Orry-Kelly, leading Hollywood stylist, are available for display purposes in windows of high class shops in your city. However, these stills cannot be used for endorsement of any merchandise. These photos have also appeared in a full page layout in the roto section of the St. Louis Post Dispatch, October 15th. Perhaps one of the papers in your city will also run this interesting art. Pick up captions here.



Royal regalia worn by Bette Davis as Queen Elizabeth in "The Private Lives of Elizabeth and Essex" includes an abundance of jewelry, fitted basque bodice and a huge velvet skirt with an overdrape of rich brocade.



As a bride of the Civil War era in "The Old Maid," Bette Davis wore this white slipper satin gown with modified hoop skirt. The bodice is the molded type so fashionable now.



In "The Sisters" Bette Davis wore this turn-of-the-century dress with a bustle, a style which has returned in full force for 1939. The short puffed sleeves are reappearing for evening.



A richly embroidered court costume worn by Bette Davis as the Empress Carlotta of Mexico in "Juarez" (year 1863). The dropped-shoulder decolletage is revived this season.



As a young society woman in "Dark Victory," Bette Davis finally got a chance to wear brilliant modern clothes. The bolero jacket of silver-tipped fox is set off by the matching hat and brilliant jewelry.



Here in a costume worn in "Jezebel," a story of New Orleans in the 1850's, Miss Davis recaptures the demureness of the era in a role anything but demure. Her black satin full-skirted frock with its strapless decolletage started the current vogue for this type of dance frock.

Photos available in two sizes—Black & White 8 x 10—50c for complete set of six prints; Black & White 11 x 14—\$1.25 for complete set. Photos not sold separately. Order "Bette Davis Fashion Photos" from Warner Bros. Campaign Plan Editor, 321 West 44th Street, New York City.

## ....TRY THIS ON YOUR GRAND STAIRWAY

Illustration at left shows the cutout display which can be made from a blow-up of still EE130. Copy on kick plates (or stair risers) above or beside the cutout completes the display which of course, should be spot-lighted to get full attention.

**Let's Go to School Now...**



# 2 SCHOOL PROMOTIONS START YOU OFF



**FILM GUIDE** makes your school and club contacts easier with its new study guides similar to those used for "Zola," "Robin Hood" and "Juarez." Guides are 5 1/4" x 8" (cover illustrated at left), twenty pages in

length. Material, prepared by Harold Turney, chairman of the Department of Drama at Los Angeles City College, and five other educators, consists of pictures, articles on the historical and production backgrounds and a questionnaire. Order your copies direct from:

**FILM GUIDE**  
Taft Building  
Hollywood, Calif.

Prices: 2-30 copies... 10c each  
30-100 copies... 8c each  
100-1000 copies... 6 1/2c each  
Over 1000 copies... 5c each  
Express charges extra

**FOLDING PICTORIAL EXHIBITS**, prepared with the cooperation of the Hays office, are being distributed by it to 4,000 leading libraries and educators. Attractively made, size 10" x 12", three-sectional, heavy cardboard, the folders contain 24 display cards, featuring stills, written material describing production background of the picture, and a letter from Carl E. Millikan, secretary of the MPPDA, praising the film. Suitable for displays, classroom discussions, prizes, etc. Price: 59c each. Order direct from:

Warner Bros. Campaign Plan Editor  
321 West 44th Street  
New York, N. Y.

## CONTACT P.-T. A. FOR SUPPORT

Contact the local Parent-Teacher Association to bolster interest in your showing. Go down to one of their meetings and speak to them about the picture. Sell it as "personalized history" where historical characters come to life and face the same problems "as you or I." Get permission to use their mailing lists for your direct mail campaign. Supply them with stills and other material from the picture for displays.

## HISTORY ESSAY COMPETITION

In cooperation with school and children club authorities, sponsor a contest for the best written narration of the historical background of the Elizabeth-Essex period. Contest topics can also include colorful character descriptions of Queen Elizabeth and the Earl of Essex. Winning compositions are posted in your lobby and printed in the school, or possibly, town paper.

## LECTURE BY LOCALITE

The educational value of a lecture by some prominent authority on Queen Elizabeth and the Earl of Essex would get sponsorship by the school authorities. Lecturer might give talk during day in the school auditorium and then repeat it at night at the theatre.

## SCHOOL PAPER PLUGS SHOW

Supply the school newspaper with mats, publicity stories and ads plugging your showing. Invite the editor to be your guest at the theatre. Arrange to have stills from the picture and advance notices posted on the school bulletin boards.

## BUS TIE-UP FOR STUDENTS

Tie up with local bus company for special rates to transport students living out of town to theatre. Announce tie-up in lobby. Displays in bus sell show.

## COAT OF ARMS DRAWINGS

Contact schools and various youth organizations in the neighborhood to conduct a contest for the most original coat of arms design in color. Advise the entrants to use libraries for reference and to pattern their coats of arms along the lines of the Tudor dynasty during Elizabeth's reign. Hold the judging in your lobby and the winning designs can be mounted on stands or suspended from the marquee for display during the run of the picture.

## CONTEST FOR MAPS OF PERIOD

Competition for home-drawn maps of the Elizabeth-Essex period in English history will interest history and geography students and at the same time sell your show. Maps show important points of interest as the palace in London, Cadiz, Ulster County in Ireland, etc. Best maps are placed on display in the lobby and prizes go to winners.

## Copy for Letter To Teachers

Letter for your use in contacting principals, teachers, etc.:

Dear Sir or Madam:

Opening an engagement at the Strand Theatre is an entirely different type of educational, historical picture which I believe will prove invaluable to your pupils in their studies of English history. I refer to the Technicolor production, "The Private Lives of Elizabeth and Essex," starring Bette Davis and Errol Flynn.

Filmed against a background of Elizabethan pomp and pageantry, the film will bring to your students the feel of that remarkable period in English history. Queen Elizabeth, the Earl of Essex, Francis Bacon, Sir Walter Raleigh, and a host of others come to life on the screen and live as ordinary people. Historical events depicted are the fall of Cadiz and Essex's expedition into Ireland to put down the rebellion led by the Earl of Tyrone.

Bette Davis, twice winner of the Academy Award for screen performances, and Errol Flynn play the title roles in the production which has been screened entirely in Technicolor by Warner Bros. Also in the cast are Olivia de Havilland, Donald Crisp, Alan Hale, Vincent Price and Henry Stephenson.

I should be glad to discuss with you any idea you may have in mind concerning group attendance at special after-school performances.

Sincerely yours,

THE MANAGER

## Coloring Contest for Kids



Plant this coloring contest in your local paper or print it up on broadsides for distribution to the youngsters. Prizes go to best finished products which can be used for lobby or school display. Order Mat 301B—45c—from Campaign Plan Editor.

## True-False Quiz For Students

Spot this true-false quiz on the Elizabeth-Essex historical background among local school students. Award free tickets to first twenty-five correct sets of answers.

Queen Elizabeth was the daughter of Henry VIII and Anne Boleyn. (TRUE)

The Earl of Essex was beheaded in 1601 for inciting Londoners to revolution. (TRUE)

Francis Bacon, the noted poet, was the Earl of Essex's closest friend. (TRUE)

Queen Elizabeth married an Irish noble towards the close of her reign. (FALSE)

"England for the English and Britain for the British" was Elizabeth's guiding principle while on the throne. (TRUE)

The Earl of Essex commanded the English forces which were defeated by the Spanish at Cadiz. (FALSE)

It was during Elizabeth's reign that Sir Francis Drake defeated the Spanish Armada. (TRUE)

Sir Walter Raleigh and Essex were close friends. (FALSE)

Essex's expedition to put down the Ulster rebellion led by Tyrone was successful. (FALSE)

Elizabeth's death in 1603 marked the end of the Tudor dynasty on the English throne. (TRUE)



# RENTAL ITEMS FOR EFFECTIVE DISPLAYS



40" x 60" ACTION DISPLAY  
Full Color Photo Gelatin  
Rental: 75c each

EIGHT  
COLORED  
11 x 14's  
Rental: 35c



FIFTEEN  
8" x 10"  
COLOR GLOS  
Rental: 9c each



COLORED 22 x 28's  
Rental: 20c each

SLIDE  
15c each



INSERT CARD  
Rental: 12c each

## BANNERETTES MAKE STRIKING MARQUEE DISPLAY

Bannerettes are available in two striking color combinations—royal blue and maroon; illustration and lettering in silver and gold. Hang these bannerettes alternately around the edge of your marquee, which will give you a more striking effect than the usual valance.

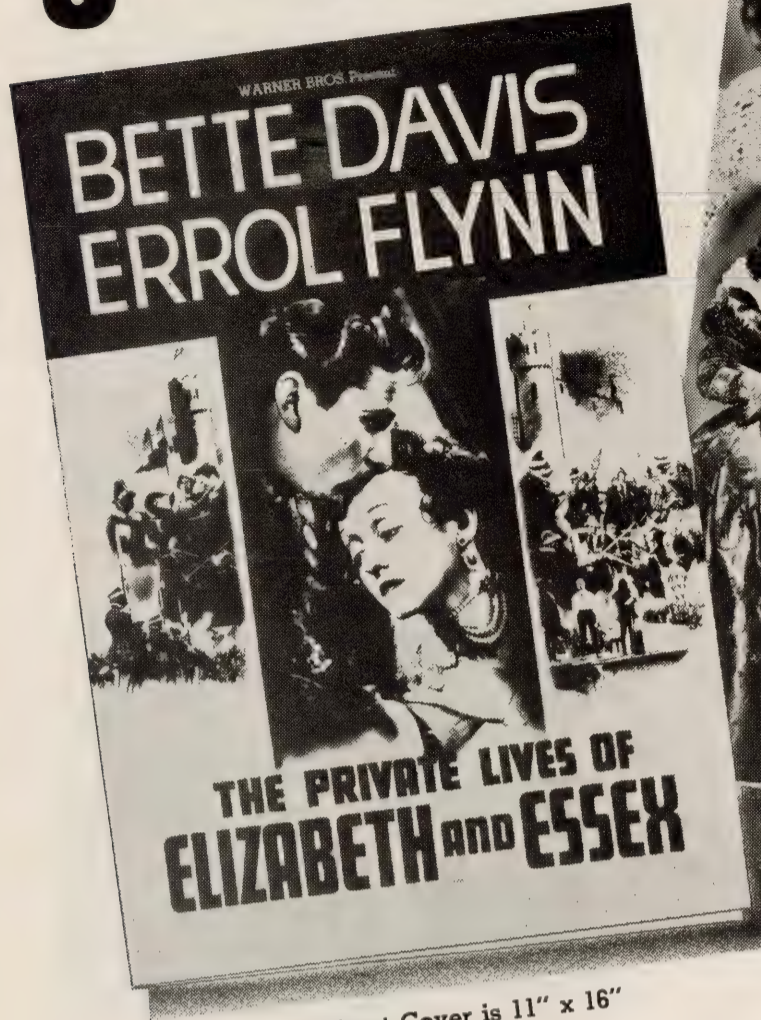


40" x 54" SATIN  
BANNERETTE  
Price: \$1.75 or Rental: \$1.00



# FOUR-PAGE TABLOID-SIZE ROTO HERALD

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BIG HERALD  
IN 5000 LOTS



Front Cover is 11" x 16"



Inside Spread is 16" x 22"

Back Page of Herald (11" x 16") is blank for co-op  
dealer ads or theatre imprint

SEE SAMPLE HERALD INSERTED



### 11" x 14" COLOR GLOS STAR PORTRAITS

1 to 9.....35c each  
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**JUMBO WINDOW CARD**  
1 to 49.....10c each  
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100 to 199.....7c each  
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**REGULAR WINDOW CARD**  
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50 to 99.....6c each  
100 & over.....5½c each

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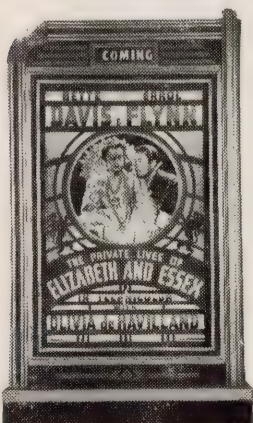
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ad salesman for spe-  
cial quantity prices.



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24-SHEETS	
1 to 4	\$2.40 each
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10 to 24	\$2.00 each
25 & over	\$1.75 each
SIX-SHEETS	
25 to 49	80c each
50 to 99	70c each
100 & over	60c each
THREE-SHEETS	
50 to 99	32c each
100 & over	28c each
ONE-SHEETS	
50 to 99	11c each
100 & over	9c each



### SPECIAL LOBBY DISPLAYS

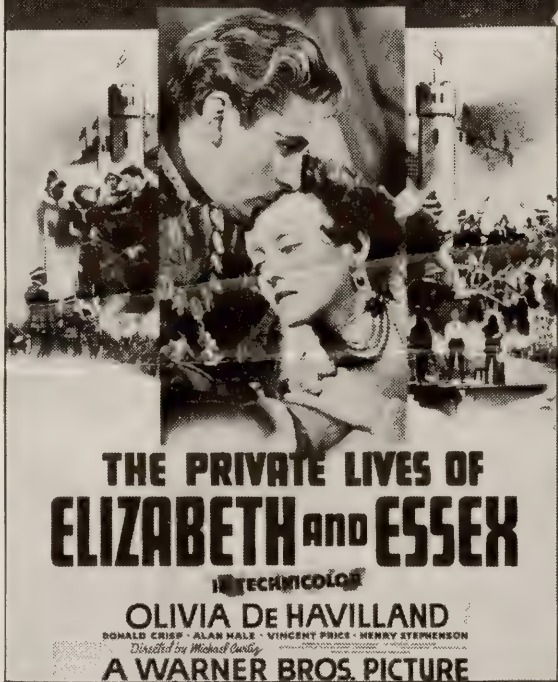
Designed and  
Built by  
**AMERICAN  
DISPLAY CO., Inc.**  
525 W. 43rd Street  
New York, N. Y.

40" x 60"  
Hollywood Display

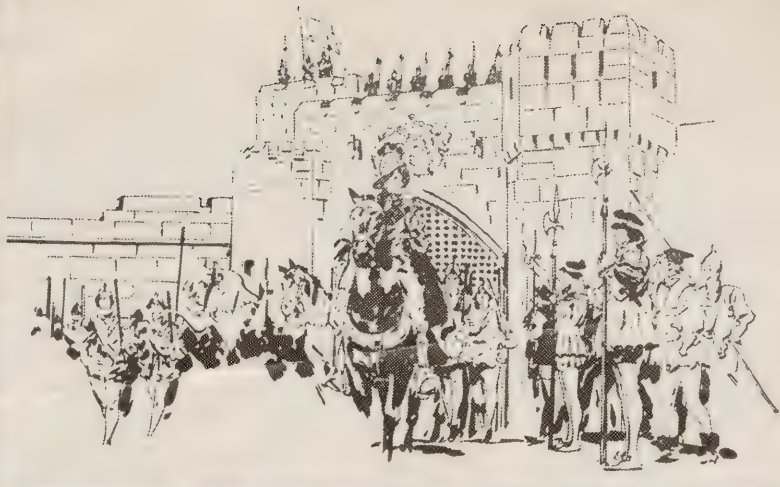


POSTERS

BETTE DAVIS  
ERROL FLYNN



ONE-SHEET: Rental: 8c each



BETTE DAVIS  
ERROL FLYNN



← SIX-SHEET Rental: 48c each  
THREE-SHEET Rental: 24c each

The Queen who could never be a woman...and the man who could never be a King!

BETTE DAVIS  
ERROL FLYNN  
IN  
THE PRIVATE LIVES OF  
ELIZABETH and ESSEX

IN TECHNICOLOR

OLIVIA DE HAVILLAND  
DONALD CRISP · ALAN HALE  
VINCENT PRICE · HENRY STEPHENSON  
Directed by MICHAEL CURTIZ  
A WARNER BROS. PICTURE



The Queen who could never be a woman...and the man who could never be a King!

BETTE DAVIS

ERROL FLYNN



THE PRIVATE LIVES OF  
ELIZABETH and ESSEX

OLIVIA DE HAVILLAND  
DONALD CRISP · ALAN HALE · VINCENT PRICE · HENRY STEPHENSON  
Directed by Michael Curtiz  
A WARNER BROS. PICTURE

TWENTY-FOUR-SHEET—See Prices on Facing Page







**WARNER BROS.**

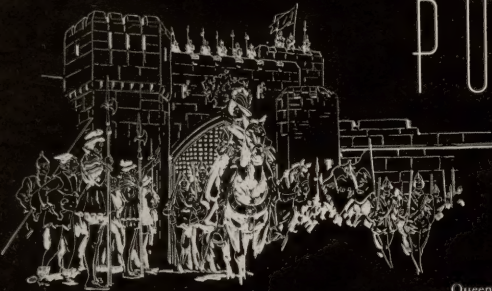
*Presents*

**BETTE ERROL  
DAVIS FLYNN**

**ELIZABETH**

THE  
**QUEEN**





# PUBLICITY

## CAST

- Queen Elizabeth.....BETTE DAVIS
- Earl of Essex.....ERROL FLYNN
- Lady Penelope Gray.....Olivia de Havilland
- Francis Bacon.....Donald Crisp
- Earl of Tyrone.....Alan Hale
- Sir Walter Raleigh.....Vincent Price
- Lord Burghley.....Henry Stephenson
- Sir Robert Cecil.....Henry Daniell
- Sir Thomas Egerton.....James Stephenson
- Mistress Margaret Radcliffe.....Nanette Fabares
- Lord Knollys.....Ralph Forbes
- Lord Mountjoy.....Robert Warwick
- Sir Edward Coke.....Leo G. Carroll

## PRODUCTION

Directed by MICHAEL CURTIZ

Music by Erich Wolfgang Korngold; Screen Play by Norman Reilly Raine and Aeneas MacKenzie; From the Stage Play by Maxwell Anderson, As Produced by the Theatre Guild, Inc.; Director of Photography, Sol Polito, A.S.C., Associate, W. Howard Greene, A.S.C.; For the Technicolor Company—Color Director, Natalie Kalmus, Associate, Morgan Patelinski; Dialogue Director, Stanley Logan; Film Editor, Owen Marks; Art Director, Anton Grot; Sound by C. A. Riggs; Costumes by Orry-Kelly; Special Effects by Boston Haskin, A.S.C. and H. F. Koenekamp, A.S.C.; Technical Advisor, Ali Hubert; Makeup Artist, Perc Westmore; Musical Director, Leo F. Forbstein.



## Bette Davis and Errol Flynn in 'Private Lives of Elizabeth and Essex,' Technicolor Drama of a Royal Romance, Opening at the Strand Friday

The local premiere of "The Private Lives of Elizabeth and Essex," co-starring Bette Davis and Errol Flynn, will take place at the Strand Theatre on Friday, according to an announcement from the management. The Warner Bros. production, filmed in Technicolor, has been hailed by critics who viewed it at the recent Hollywood world premiere as the season's most impressive offering, worthy to take its place with the finest screen achievements of all time.

Telling a highly dramatic and essentially human story against the magnificent pageantry of the Elizabethan court, "The Private Lives of Elizabeth and Essex" deals with the one great love in the life of England's most famous queen. The role of Elizabeth is one which Miss Davis, universally acknowledged to be the screen's greatest dramatic actress, was destined to play, and according to advance reports, she is every inch and fibre the Queen! "The Academy may as well start shining up another award for Bette. She'll get it again for her magnificent, awe-inspiring portrayal," wrote the Los Angeles Evening Herald and Express.

Side by side and pace by pace with her, strides Errol Flynn as Lord Essex. It is the type of

role precisely suited to the handsome Irishman—that of a dashing soldier, victorious in defeat, irresistible in all adventures of the heart, the hero of the populace—truly a man among men.

The story opens with the return of Essex from a victory over the Spaniards at Cadix. But instead of receiving a royal welcome from his Queen, he is

upbraided by Elizabeth for not capturing the Spanish gold. Furious and hurt, he retires to his country castle. An Irish rebellion is the excuse Elizabeth uses to get him back to court, but hostile courtiers, constantly plotting to rid themselves of the Queen's favorite, trick him into taking charge of the punitive army. Their plots against him prevent his receiving adequate

supplies in Ireland, and his expedition fails. Angered because he believes the Queen has deliberately ignored him and his cause, he rides to the palace with his army to seize the throne; but his love for Elizabeth reasserts itself and he abandons his revolt. Whereupon Elizabeth, once again the Queen, condemns him to the block for treason. Although she soon repents, his pride and his true love for England prevent him from accepting a reprieve.

The supporting cast includes such names as Vincent Price, who plays the role of Sir Walter Raleigh, bitter rival of Essex; Olivia de Havilland as Lady Penelope Gray, lady-in-waiting to Elizabeth, and hopelessly in love with Essex; Donald Crisp as Francis Bacon, Essex' confidante and adviser; and Henry Stephenson, Henry Daniell, James Stephenson, Alan Hale, Ralph Forbes and hundreds of others.

Based on the Maxwell Anderson play which was a brilliant Broadway success, the screen play was written by Norman Reilly Raine and Aeneas MacKenzie. Michael Curtiz, who has directed such recent successes as "The Adventures of Robin Hood," and "The Sisters," directed the lavish production.



May 25-31—36  
"YOU'RE A QUEEN AFTER MY OWN HEART" Errol Flynn tells Bette Davis as they enjoy a private joke in "The Private Lives of Elizabeth and Essex." Warner Bros. spectacular new Technicolor film due at the Strand on Friday.



**Scanned from the United Artists collection at the  
Wisconsin Center for Film and Theater Research,  
with support from Matthew and Natalie Bernstein.**



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<http://wcftr.commarts.wisc.edu>

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